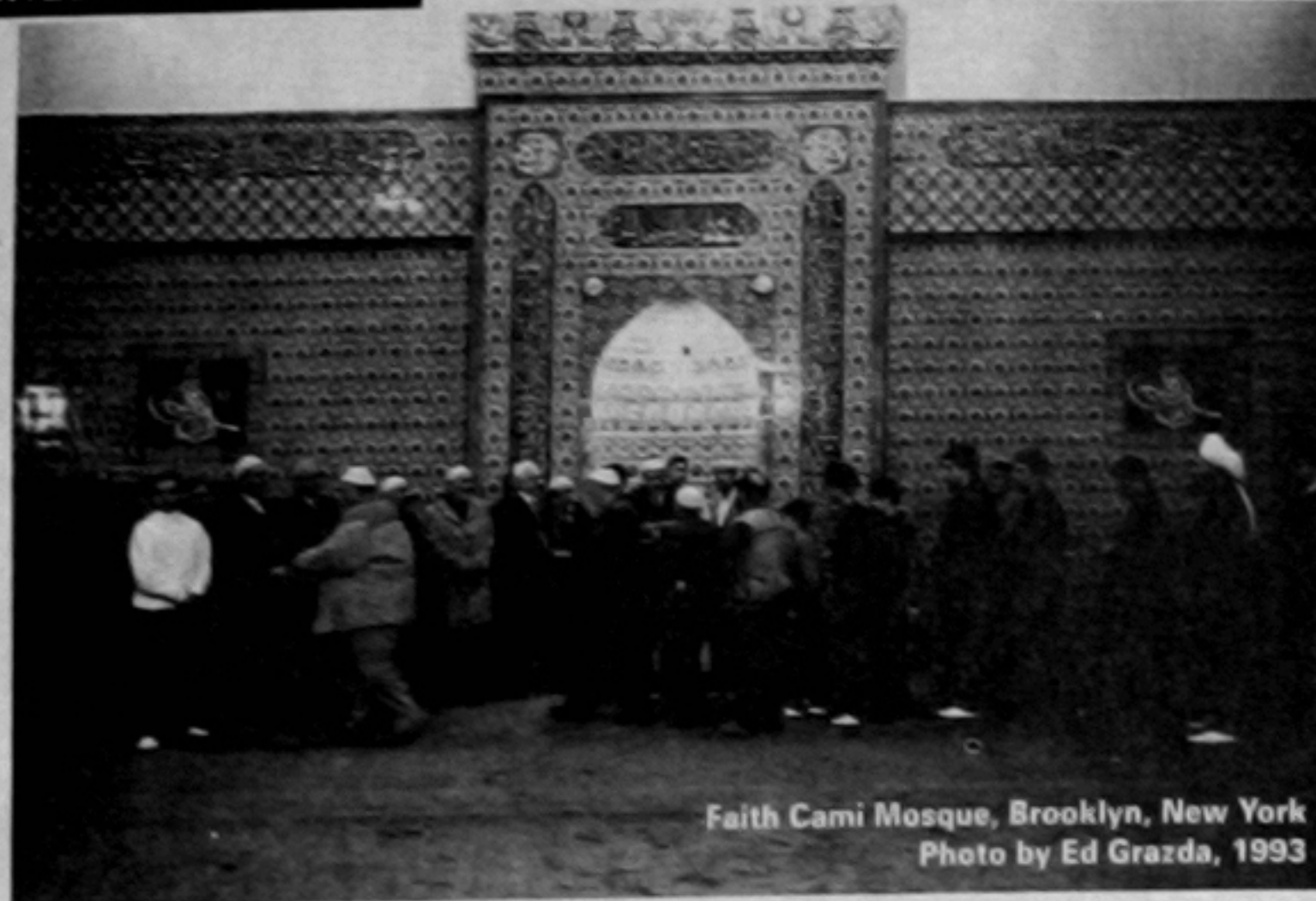


UPCOMING EXHIBITION



Faith Cami Mosque, Brooklyn, New York
Photo by Ed Grazda, 1993

NY Masjid: The Mosques of New York, 23 Nov 1996 - 30 Jan 1997

NY Masjid documents and interprets the mosques that New York City's Muslim communities have built at their center. Photographs, video and interviews interact to document a selection of the more than 70 mosques within the city's Muslim communities. The exhibit seeks to reveal the ways in which these buildings reflect and create identities for Muslims within a dense and diverse urban fabric, to explore the texture and creativity that grow from the tensions created in a complex urban environment, to create a document that bears visual witness to a number of American cultural minorities whose combined media image is often strung taut between Orientalizing myth and nationalist polemics.

These issues are explored, through the testimony of the builders and users of mosques in the five boroughs, and through documentation of the spaces and images they create for themselves, and through photos of a community occupying and transforming that architecture.

NY Masjid is a collaborative project by Ed Grazda and Jerrilyn Dodds

Ed Grazda is a distinguished documentary photographer whose work is in the collection of Metropolitan Museum of Art, The Museum of Modern Art, The Corcoran Gallery of Art, The New York Public Library, The Biblioteque National/Paris, and numerous other collections throughout the United States and Europe. He has worked in Asia and Latin America, and is known most recently for explorations of cultural representation in 20th century urban settings. His book of photographs, "Afghanistan: 1980-1989" (Zurich and New York, 1990), was received with critical acclaim. Mr. Grazda has taught photography at Harvard University, and SUNY Purchase, among others.

Jerrilyn Dodds is Professor of Architecture and Theory at the School of Architecture of the City College of the City University of New York. Her work centers primarily on issues of artistic interchange and identity, and the problems surrounding architecture and minorities in pluralistic societies. She is the author of "Architecture and Ideology of Early Medieval Spain" (London and University Park, 1991), "Al Andalus: the Arts of Islamic Spain" (The Metropolitan Museum of Arts, 1992), and numerous other publications on the subject of Islam and cultural interchanges as seen through architecture. A filmmaker as well as author, she has been writing and filming works concerning the dilemma of Muslims in contemporary society (NY Masjid: The Mosques of New York, and Start Most: The Bridge at Mostar [Bosnia]). She has taught previously at Harvard and Columbia Universities.

NY Masjid has involved collaborative work with young architects and architecture students at The School of Architecture of City College: Khader Humied, Layla Bahbahani, Khidir Abdallah, Numreen Qureshi, and Justin Weiner.



Eric Mailaender, A proposal for new subway station under
Lt. Petrosino Park

08 oct-15 nov 1996

LT. PETROSINO PARK DESIGN COMPETITION

STOREFRONT

ART AND ARCHITECTURE
97 KENMARE STREET, NEW YORK, NY 10012, U.S.A.

A FORUM

IFYA

The Forum mondial des Jeunes architectes-section française
International Forum of Young Architects-French Section

The Forum mondial des Jeunes architectes (IFYA)-section française is the sole French representative of the International Forum of Young Architects, an organization founded in 1983. Open to young architects from all over the world (under the age of 40) and represented by national branches in several countries. IFYA's goal is to be a platform for the avant-garde in architecture, to stimulate innovation and experimentation in both its theoretical and practical fields and to provide opportunities for professional contact through such diverse activities as exhibitions, publications, workshops, etc.

Collectively, over the past ten years, IFYA and its branch affiliates have made things happen for young international architects.

Reorganized in 1995 around an entirely new team, the French branch of IFYA—by far the most active of all the national units—has adopted an unconventional stance: that of bringing individuals together through atypical yet unifying projects. With the support of a steering committee made up of creative young architects and key figures from the world of architecture and culture, and in partnership with a core group of institutions from around the world (Storefront being one of these), IFYA/France has set a clear objective: to become a theater of exchange and debate in architecture by setting up an appropriate communication network *sans frontières*. Far beyond the mere production of ubiquitous publications or international exhibitions, the true purpose of the French arm of IFYA is to hasten and then maintain a permanent network of communication through which young architects from around the world can compare and discuss their work and concepts.

The program launched in 1996 provides the tools to achieve that goal: a series of events (The Big Shelf / Happiness is Everywhere / Fuzz Logic / The A-File) offer young architects a truly unique opportunity to experiment with networking on a global scale and create a nucleus for a virtual forum where uncontrollable chain reactions would for once be acceptable and their fallout promising and fruitful. What is at stake? The visions that young architects: the world over, hold for their environment today. To scrutinize not just the shortfalls or the contradictions but also the pillars of today's conceptual framework, to chart the map of an architects' version of a mythical and phantasmagorical Global Village.

The program of the Forum mondial des jeunes architectes (IFYA)-section française is crying out for the involvement of an international young architects community. If you would like to receive information about or take part in the event already underway, please fax your name/address/phone/fax/e-mail to the following number (33) 1 42 06 83 25

Forum mondial des jeunes architectes (IFYA)-section française

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Cristina Delgado: Director of Development
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PETROSINO PARK REDEVELOPMENT DESIGN COMPETITION

Open Space/Public Life

Oct 8 - Nov 15 1996

opening reception: oct. 8, 6-8pm
gallery hours: tues-sat 11-6pm

Jury

CHRISTOPHER M. CROWLEY
ROSALYN DEUTSCHE
M. PAUL FRIEDBERG
MARY MISS
MICHAEL SORKIN
BILLIE TSJEN
COOSJE VAN BRUGGEN
KRZYSZTOF WODCZKO

Winning Projects

SUZAN WINES, AZIM VALL, NEW YORK CITY (AWARDED, \$ 3000)
CRAIG ABEL, NEW YORK CITY (AWARDED, \$ 3000)
ALBERTO KALACH, MEXICO (AWARDED, \$ 1500)
PATRICIA OWEN, STUDIO E, SANTA MONICA, CALIFORNIA (AWARDED, \$ 1500)

INSTEAD OF AWARDING FIRST, SECOND AND THIRD PRIZES, THE JURY FOUND THREE ENTRIES OF EQUAL MERITS AND AWARDED THEIR PRIZES ACCORDINGLY. ONE OF THE PRIZE WAS SPLIT BETWEEN TWO ENTRIES THAT PRESENTED A SIMILAR CONCEPT.

Honorable Mentions

TED SHERIDAN, SOUND BUILDING PRACTICE, NEW YORK CITY
MAS YENOD, NEW YORK CITY

Community Selections

RACHEL FRANKEL
MARK CLAPP
DANIEL TISDALE

Projects selected for exhibition

EDOUARD FRANCOIS, DUNCAN LEWIS, PARIS
ION, NEW YORK CITY
SOMMER SCHWABER, THADDEUS BRUNER, NEW YORK CITY
NASHIR SERAJI, PARIS, FRANCE
JOSE SALAZAR, GABRIELA SALAZAR, NEW YORK CITY
ANTHONY DESIMONE, BOY ARCHITECT, NEW YORK CITY
RICHARD GOODWIN, NEW YORK CITY
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DEMETRI SARANTITIS ARCHITECTS, NEW YORK CITY
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TOM PEN, NEW YORK CITY

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MASAOKA OGASAWARA, NEW YORK CITY
STEWART CAULEY, NEW YORK CITY
GRACE ONG, NEW YORK CITY
AMELIE CHAI, STEPHEN SHWE, NEW YORK CITY
JURGEN RIEHM, 1100 ARCHITECT, NEW YORK CITY
SHERA A. MILLER, STUDIO 10, NEW YORK CITY
WIDERSKI DE MATEO, FLOQUET ARCHITECTS, PARIS, FRANCE

JURY SELECTIONS, HONORABLE MENTIONS AND COMMUNITY SELECTIONS WILL ALL BE EXHIBITED

Sponsoring Organizations

LOWER MANHATTAN CULTURAL COUNCIL AND STOREFRONT FOR ART AND ARCHITECTURE IN COOPERATION WITH THE CITY OF NEW YORK/PARKS & RECREATION.

Credits

STOREFRONT FOR ART & ARCHITECTURE AND THE LOWER MANHATTAN CULTURAL COUNCIL INITIATED THIS PROJECT IN COOPERATION WITH CITY COUNCIL MEMBER KATHRYN FREED, THE NY CITY DEPARTMENT OF PARKS, AND COMMUNITY BOARD # 2 TO FACILITATE THE REALIZATION OF THE PARK-TO-BE. WE ARE EXCEEDINGLY GRATEFUL FOR THE SUPPORT, COOPERATION AND INTEREST THIS RE-DEVELOPMENT HAS ENGENDERED.

Council Member Kathryn Freed

STOREFRONT FOR ART & ARCHITECTURE AND THE LOWER MANHATTAN CULTURAL COUNCIL HAVE BEEN WORKING WITH COUNCIL MEMBER FREED TO MAKE THIS PROJECT A BENEFICIAL AND INTEGRAL PART OF THE COMMUNITY. COUNCIL MEMBER FREED HAS BEEN AN INSTRUMENTAL PART OF THE ONGOING RENOVATION OF OUR NEIGHBORHOOD PARKS. REALIZING THE IMPORTANCE OF OPEN SPACE THROUGHOUT HER DISTRICT'S COMMUNITIES, SHE HAS WORKED DILIGENTLY AND SECURED FUNDING FOR THE RENOVATION OF THE DE SALVIO PARK, SARA DELANO ROOSEVELT PARK, FIRST ST. PARK, WADING POOL FOR LITTLE FLOWER PARK AND MCKINLEY PARK. CONTINGENT UPON COMMUNITY INTEREST, SHE IS MOST INTERESTED IN SUPPORTING THE REFURBISHMENT OF PETROSINO PARK.

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Project Credit

STOREFRONT FOR ART AND ARCHITECTURE

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Sherry Shieh

Paola Morrongiello

Kyong Park

Lower Manhattan Cultural Council

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Historic Research

Seth Kamil

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Jonathan Kuhn

Support

THIS PROJECT WAS DEVELOPED WITH A CHALLENGE INITIATIVE GRANT FROM THE NEW YORK STATE COUNCIL ON THE ARTS. ADDITIONAL SUPPORT WAS PROVIDED BY REED FOUNDATION, THE JOYCE MERTZ-GILMORE FOUNDATION, AND THE JOE & EMILY LOWE FOUNDATION.

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Rudolph W. Giuliani, Mayor
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Lower Manhattan Cultural Council

STOREFRONT

art + architecture
97 kenmare street, new york, ny 10012, usa tel: 212.431.5795 fax: 212.431.5755

Lt. Petrosino Park Redevelopment Design Competition

In collaboration with the Lower Manhattan Cultural Council, Storefront For Art and Architecture initiated a competition to re-design Lt. Petrosino Park, a wedge shaped space at the intersection of Lafayette, Centre, Kenmare Street and Cleveland Place, measuring approximately 160 feet in length and 40 feet at its widest. The re-design could turn this under-used traffic island into an active and articulated public space for the surrounding community. Reflecting shifting relations between public and private, this international design competition called for ideas to articulate the needs and identities of the city and the community in visionary and buildable schemes. In an era of insufficient public funding for parks and open spaces, Lieutenant Joseph L. Petrosino Park represents an important opportunity to create working example of public space.

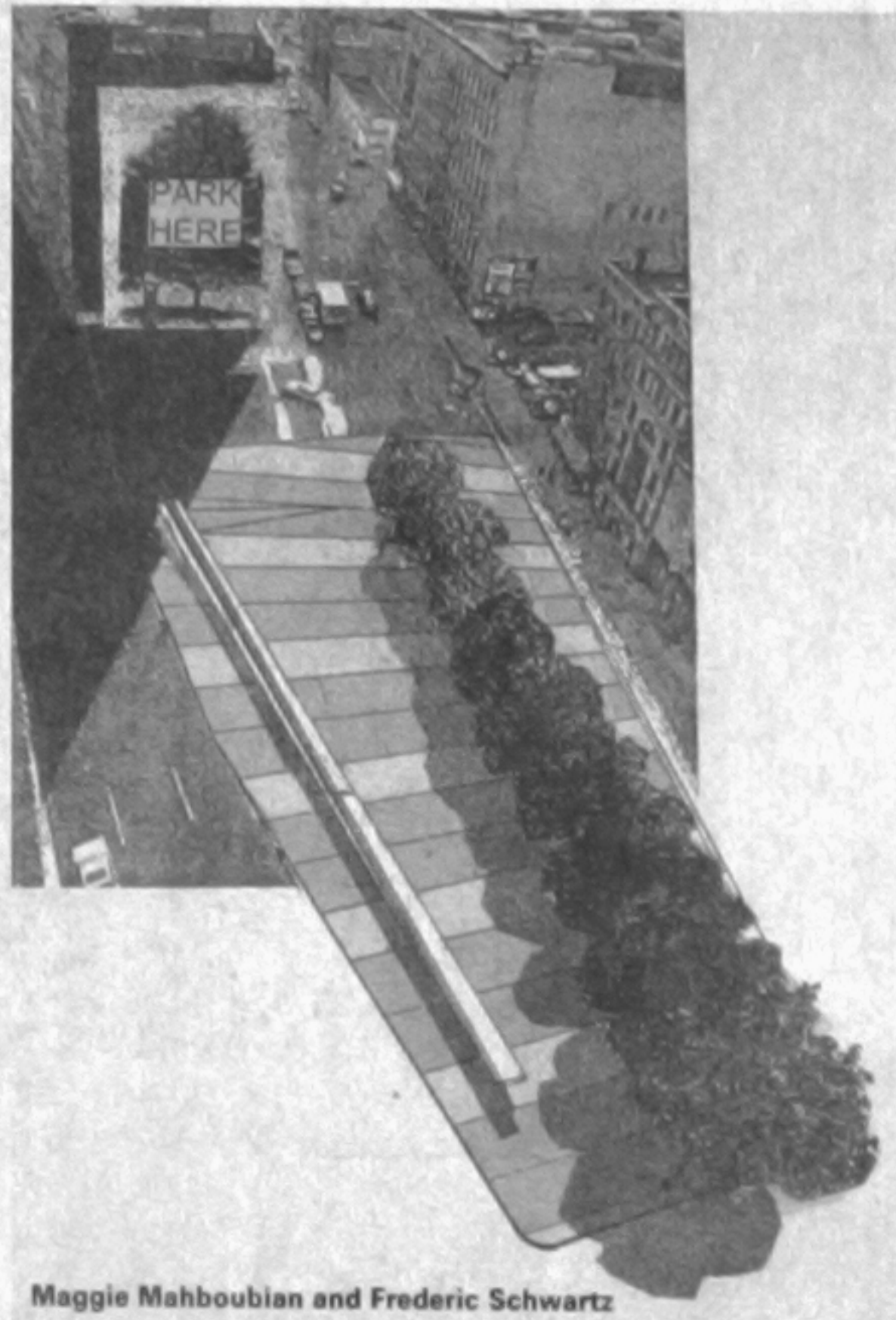
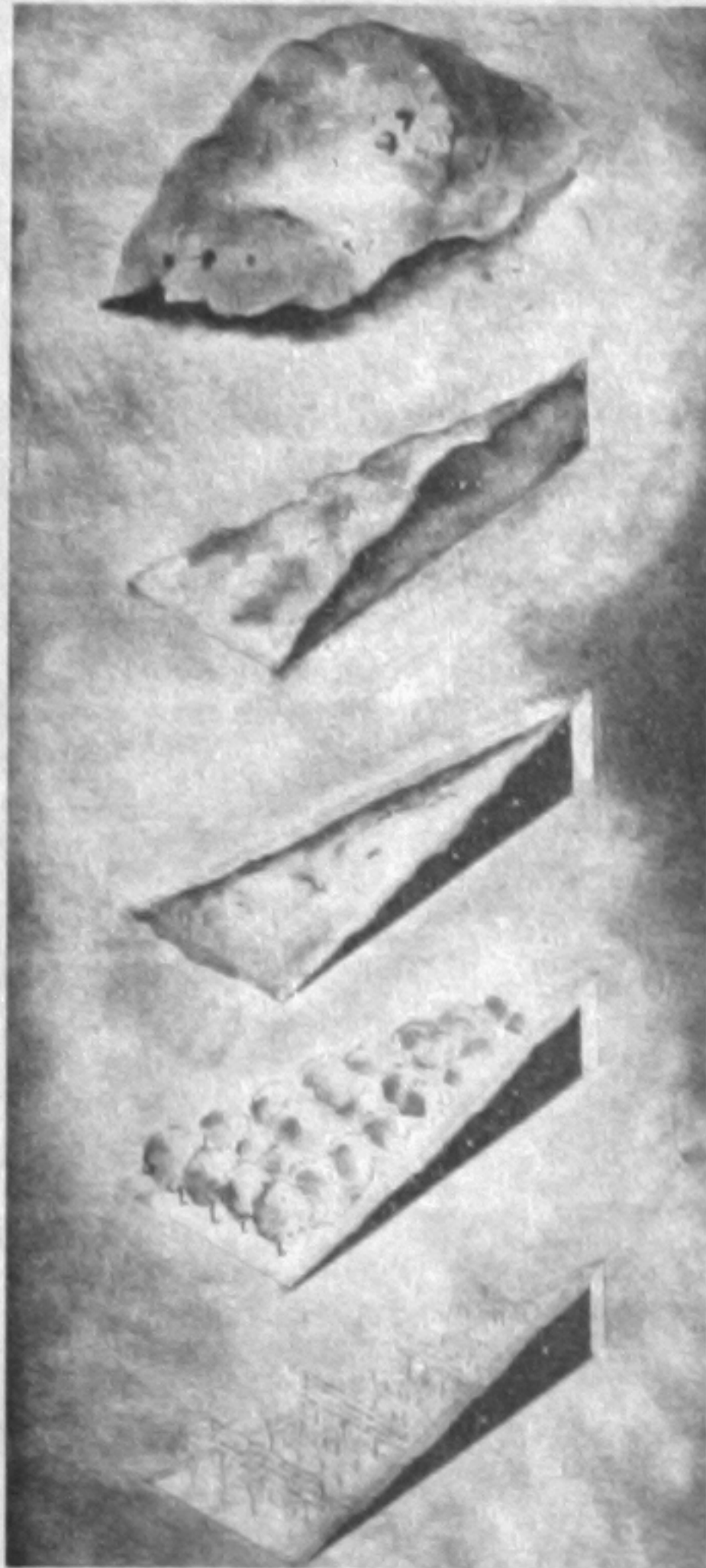
Faced with growing ecological crises and cultural diversity, mounting pressures to address these needs while articulating a shifting relationship between nature and culture brings a series of urgent questions. Is our pastoral model of a park relevant or even possible in a small urban space? If we accept humans and their activity as a component of a natural system, how does that alter potential park design? How can we best articulate a symbiosis in which nature is no longer perceived of as 'other' but integral? How can a public space accommodate the multiple demands of a heterogeneous community?

In response, over 200 artists, architects, and landscape architects from across the US and around the world contributed proposals for the future park. From these, 4 projects were selected by a distinguished multi-disciplinary jury, for presentation to City officials and community leaders for their consideration towards realization. Community leaders and neighbors have to make their own selections. Selected entries from the competition will be presented in an exhibition at StoreFront (from October 8 to November 23, 1996) for public viewing.

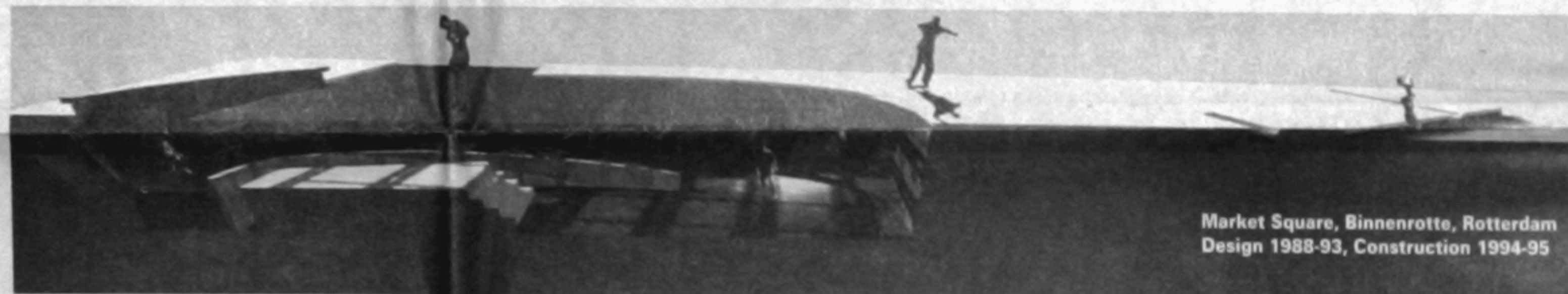


Suzan Wines and Azin Vahy

Patricia Owen, Studio E



Maggie Mahboubian and Frederic Schwartz



Market Square, Binnenrotte, Rotterdam
Design 1988-93, Construction 1994-95

Jury's Final Statements [excerpts]

Mary Miss

We see lots of rhetoric, and lots of generalizations because people are trying to find a big idea that they can communicate to people [jurors] quickly because they know they are getting thirty seconds to a minute and a half review. Things [are] over dramatized in order to communicate [in a short time]. My question would be: Is there any other way to do a competition? Because a competition like this is a chance for people who haven't been able to build anything to do it.

Rosalyn Deutsche

Well, I think my feelings have emerged pretty clearly in the course of the discussion. I was hoping that there would be more projects that would be involved in critically questioning, interrogating or redefining the notion of public space from a social and political perspective.

Krzysztof Wodiczko

The city presents hope for many people. A history of hope for immigrants and various groups that were originally marginalized in the countries or regions from which they came. The city holds a possibility of some engagement and in urban discourse and presents a voice of some democratic hope. And rights seem to be very important. It is the city that is full of the hopes that are not made visible in the proposals that we reviewed. There is no relation between that city—at least by the way I see it—and the proposals.

Christopher M. Crowley

I was invited to this jury to sort of take a role at looking at things in a pragmatic way, possibly how some of these things could actually be built. Mary Miss's comment was that a lot of what we saw was sort of a grand response to [how] things would be looked at and judged. I was looking at more simpler solutions. One of the things I noticed was a lot of the discussion were focused on the projects that were more sculptural in kind, such as the tilting of the ground plane, which is a very interesting concept. It is great to see what we can learn from this process of open ideas.

Billie Tsien

I'm very interested in built and made things, and in an arena that allows people to enter in and participate with [each other]. I'm interested in certain practicalities and realities of building. I think the four winners, each in their own way, even though they are some flaws, can create a sense of community because people can come to them. With some modification they all seem to be buildable and that is a concern I had coming here. I wanted to be able to say to the City, here is something with an idea and here is something that is buildable. And I feel that has been the result of this afternoon. So I feel very positive about it.

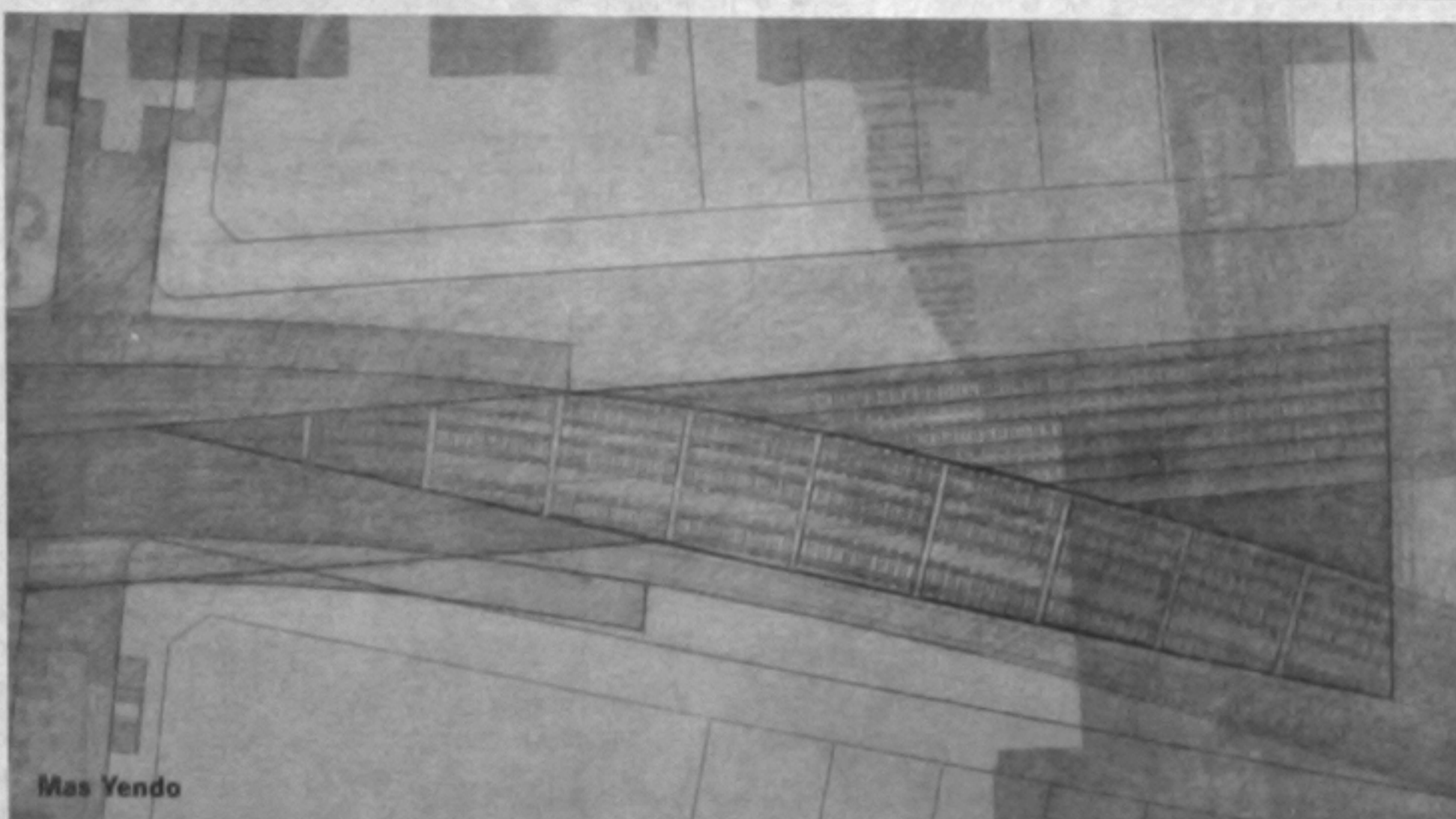
Michael Sorkin

I completely agree. I think that these are three eminently buildable schemes and I'm pleased that we have chosen them. I think we may have somewhat overburdened this tiny site with the expectation that it could launch a major reformulation of the relationship of public and private space. This was unrealistic - a small increment or tweak is our best hope. We've selected projects which are both lyrical and practical and any of which would be a big contribution to city life.

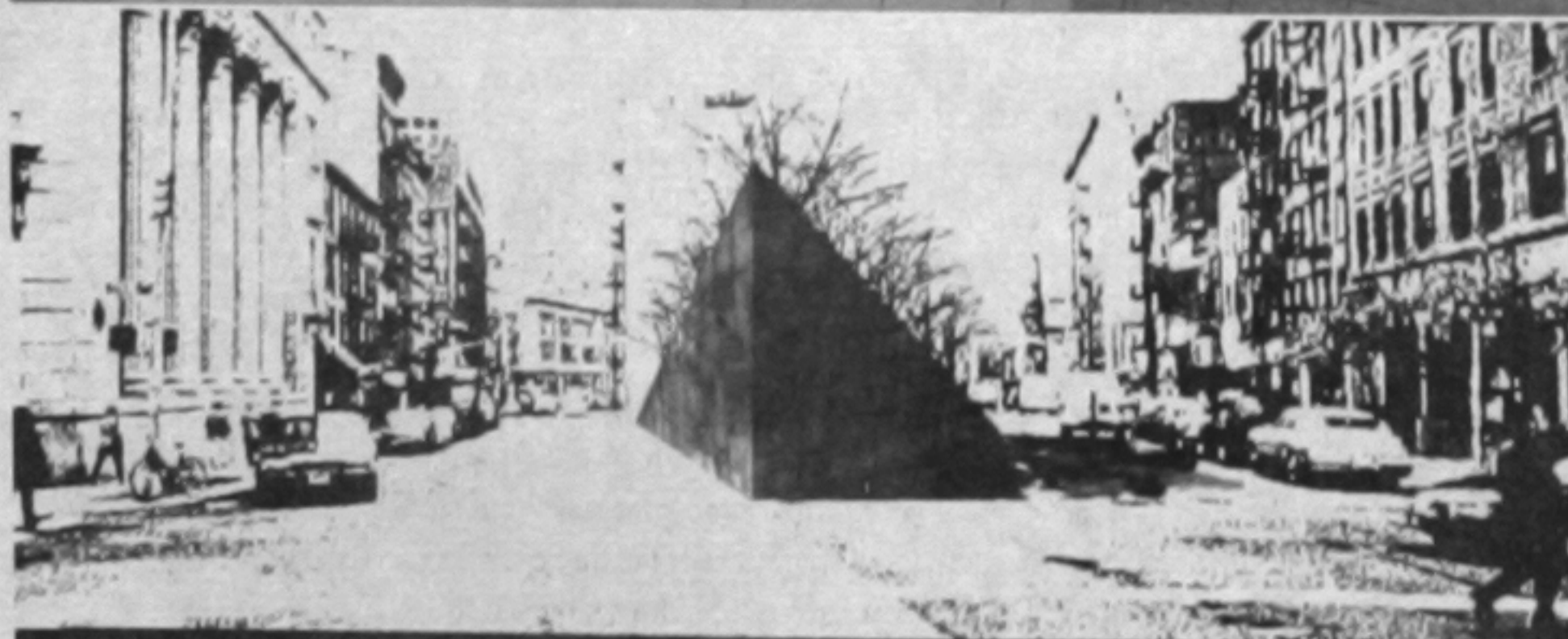
Coojse van Bruggen

I find the process of competition demeaning, and not an ideal solution. I also don't happen to believe that there is such a thing as a common denominator of taste. This is a problem in every public place and situation, where we have essentially a private world in a public place. A call for a truly public place may be unrealistic.

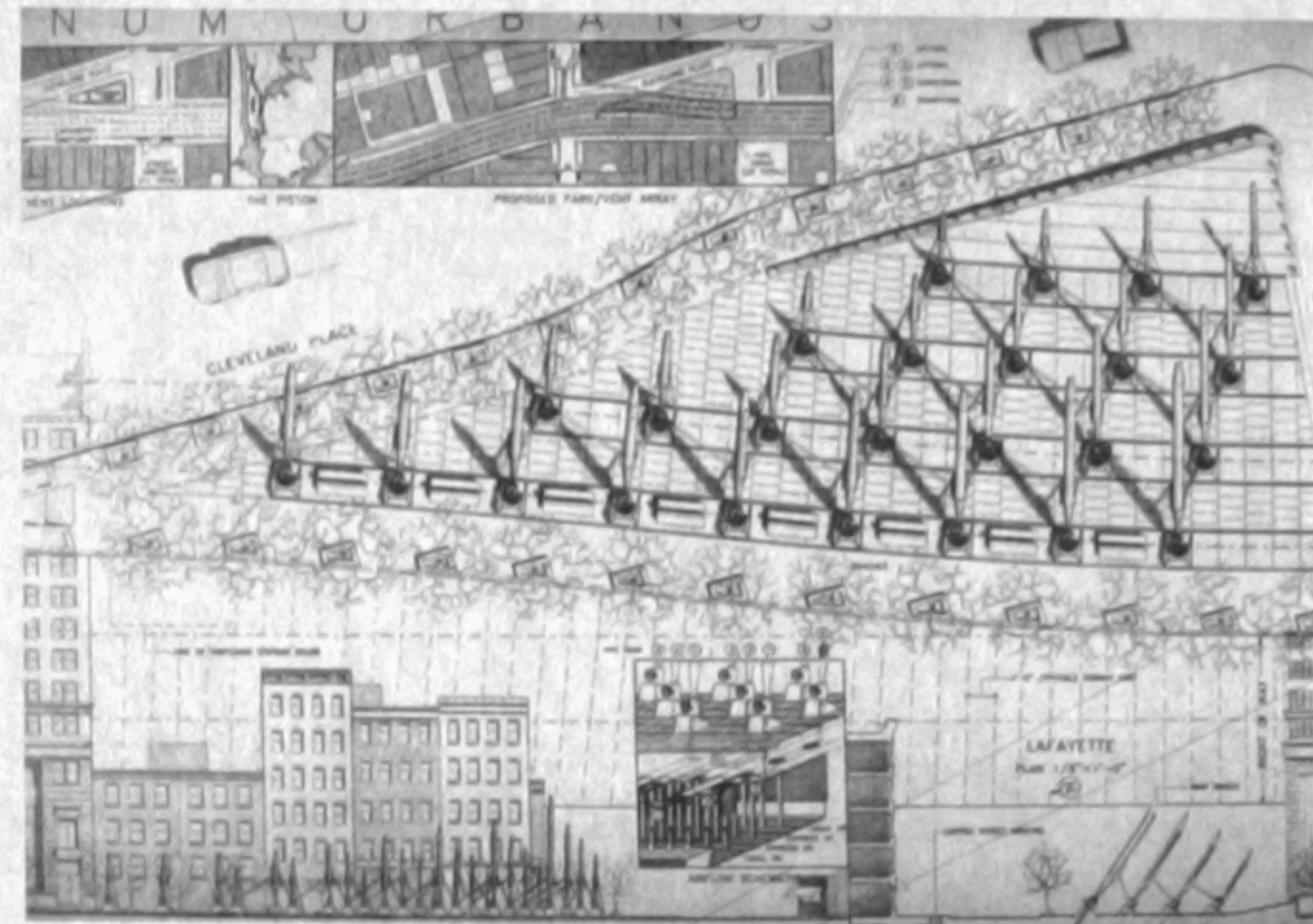
The process was successful in that we listened to each other, tried to understand each other, disagreed, and in the end, come up with four proposals that show the humane side of an otherwise inhumane situation—namely, an island in a sea of traffic with few options. Each of these chosen concepts identify the place in a different way. They all represent a wish fulfillment and an incision in our time.



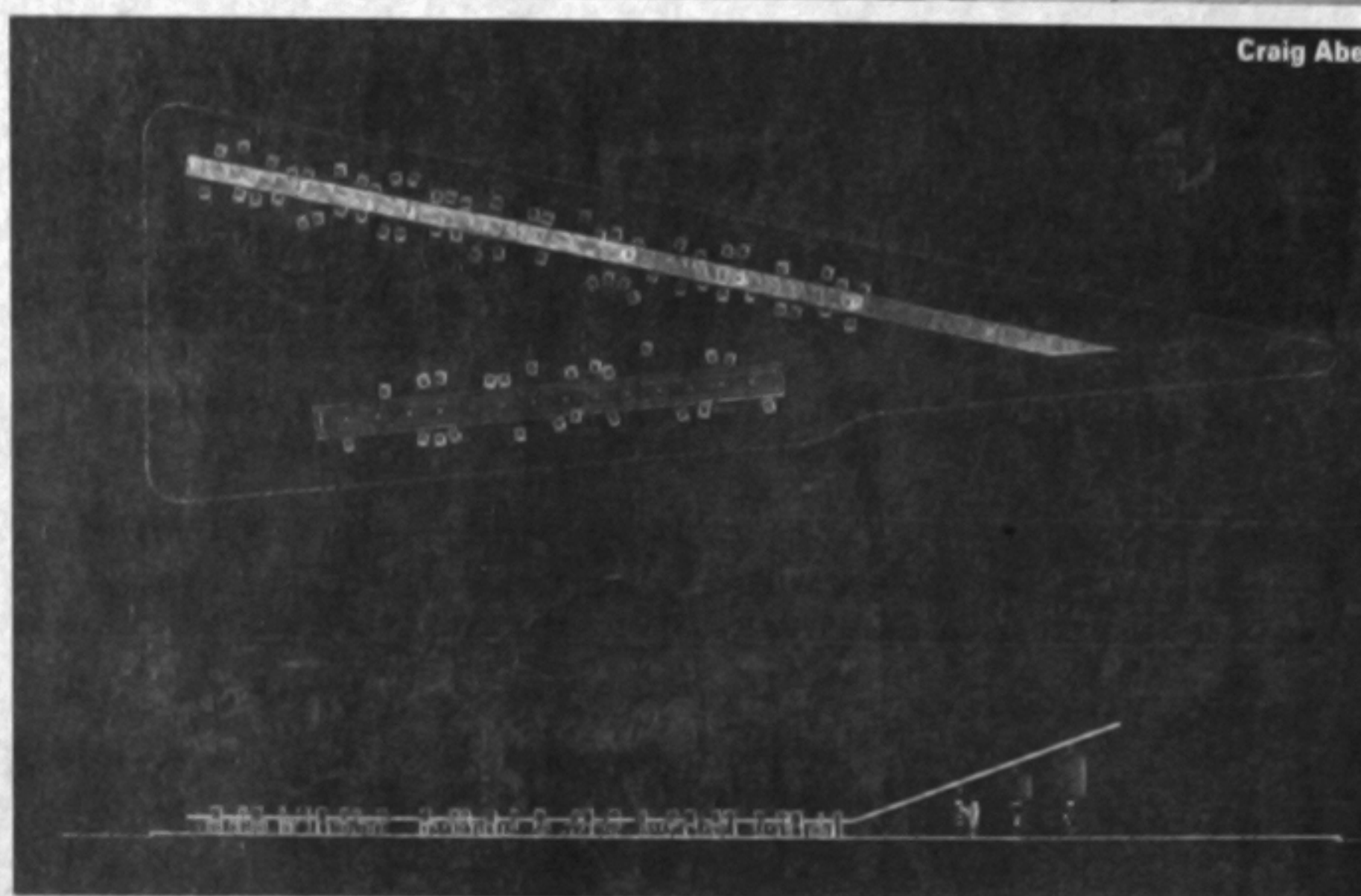
Mas Yendo



Alberto Kalach, Ricardo Regazzoni and Julio Gonzalez



Craig Abel



In the fall of 1994 Jane Gregory Rubin convened a meeting between the StoreFront for Art and Architecture and the Lower Manhattan Cultural Council to discuss the redesign of Petrosino Park. She had faith if StoreFront and LMCC were to work together, a solution for the redesign and realization of such a design might in fact come to pass for the park, an odd traffic remnant just to the West of StoreFront, facing on Kenmare Street.

LMCC having shepherded a temporary installation program initiated by area artists on the site for a number of years and StoreFront having just completed their Vito Acconci, Steven Holl facade installation were both interested in pursuing the charge that Jane set forth. The sculpture program had been nominally successful, some installations truly transformed the site, others were very nominal interventions while still others had not been successful at all. Yet it was the temporary public art program that had drawn attention to the site, causing the Parks Department to put planters in the gaped triangle, removed the motorcycles that had parked there, resurface the space and to name it. Initially called Kenmare Square, even though a triangle it was named Lt. Petrosino Park in the last term of the Koch administration.

The site is very much where the communities of SoHo (to the West) and Little Italy (to the East) merge. Lt. Petrosino had been the first Italian-American killed in action on Italian soil. He had come from the Little Italy community. StoreFront housed in what once been a shop selling used refrigerators, has, through its presence helped to refocus the activity around the Park. Small architectural, and design firms have begun to emerge in the area. Quirky shops and interesting restaurants have also entered the mix.

Could low relatively modest not-for-profits with visions far bigger than their respective coffers might suggest actually meet the challenge that was laid out before them? In part we did, and in part we did not.

LMCC took on the responsibility of identifying the respective City agencies and community groups that needed to be approached regarding the project. Numerous discussions and meetings ensued with these groups, agencies and individuals that provided the parameters that would have to be considered by anyone who would choose to enter the competition. Both the offices of Council Member Kathryn Freed and Parks Commissioner Henry Stern were key to all these discussions. Their support and interest in the project has been key as they have been able to preliminarily secure the requisite capital funding that may result in one of the winning competition designs being realized.

StoreFront took on the task of mounting the competition and putting together the competition's design program. Almost two hundred artists and architects submitted proposals, many more requested competition packets. On September 13th, an incredible panel convened for seven hours and in the end the proposals they selected were those that offered a conceptual framework. Those that further work could truly alter a very small urban space into a public place. Concepts that in their simplicity and singularity of approach, were not trying to be more than the inherent space could really offer or afford.

The closing deliberation of the panel were extremely considered and their closing comments which are summarized in this publication attest to where we may have fallen short with the challenge that we were presented with. In part the challenge was not met because there have been too few opportunities for those not already focused in the public urban space discourse to offer solutions. Perhaps the discourse has been too quiet, more pragmatically the traffic whirling around it poses many constraints... constraints that are exacerbated by public behaviors that have resulted from a crumbling social infra-structure.

At present Petrosino Park is a small urban space with nonsensical and conflicting architectural treatments. This is what attracted area sculptors to it in the first place. A significant task was set out for those who chose to enter the competition. The number and variety of proposals attests to this fact. At the end of this low year process there are three proposals that would create an unprecedented intimate public space for New York, and for the immediate community. We do hope that the City will choose to move forward, to work with at least one of the winning proposals, further enabling all of us to consider the public space we share and through such consideration cause even better public spaces to be developed in the future.

True collaborations between organizations are very rare. The Lower Manhattan Cultural Council was delighted to be able to combine our strengths with those of StoreFront. Our mutual goal was always a shared one. Kyong Park, Giordano Pozzi and Nick Tobier have been a delight to work with.

—Jenny Dixon

The Lower Manhattan Cultural Council
Executive Director

A REPORT

5TH INTERNATIONAL ECO-TEC FORUM FRANCE, JULY 15-21 1996

Organized by Storefront for Art and Architecture, New York, in collaboration with ECO-TEC CORSE, Corsica. Project Director: Amerigo MARRAS. Regional coordinator in Corsica: Jean-Pierre VERNET.

The focus of the '96 ECO-TEC FORUM was the presentation and interdisciplinary discussion of the experimental rehabilitation and re-vegetation of one of the largest abandoned asbestos mine in Europe, to be found in the municipality of CANARI, Cap Corse.

The dust and mining tailings produced by this mine, abandoned for the past 30 years, has caused a high level of asbestosis and lymph node cancer deaths within the population surrounding the otherwise astonishingly beautiful Cap Corse site, whose blue pebble beaches ironically were considered by Condé Nast Travel Magazine to be among the most alluring in the Mediterranean Basin. In recent years, no attempts at restoring the site have been made by either the previously managing private mining company nor by local or national authorities.

ECO-TEC has organized an interdisciplinary study team since its 3rd 1993 International FORUM, following a workshop headed by the American artist Mel CHIN. At that time the site's degree of water and air pollution were analyzed by Babu THOMAS of the New York State Department of Environmental Control. Other specialists participating in the study, included Alan BAKER of the Department of Biology at Sheffield University, United Kingdom, and Thomas MEREDITH, a social geographer from McGill University in Montreal, Canada.

Only after our original study, and by a request made by the local municipalities to the central French government, was an in depth study by INERIS (French National Institute for Health Risk and Safety) was produced, and finally released earlier this year.

At the 5th 1996 FORUM, Mr. Yves PAQUETTE of INERIS gave a thorough and detailed study of this site's health risk to the population, comparing its geological characteristics to other Corsican areas where similar schist rock formations are also found. Revisiting the site, our team, headed by botanist Alan BAKER, further expanded the French official study, beginning to set possible alternatives for the rehabilitation of the site's central building, mining trenches, tailings and degraded terrain. As early as 1993, BAKER had proposed a variety of native plants that can flourish in this harsh soil conditions, to replenish the area's biological impoverishment and lacking ground stability through a process of natural re-vegetation.

Another singular presentation was made by an interdisciplinary team of Italian specialists, headed by agronomist Marco ORSI. His associates, in collaboration with the Universities of Genoa and Turin under the auspices of the two Italian regions, have shown an original biological plan to cover degraded terrain. In Italy they have been successful in a pilot project dealing with an equally large asbestos mine in Piedmont, Italy, where aesthetic, health, economic and self sustaining concerns were paramount in defining the strategy for reclaiming the site. Their pilot rehabilitation project, based on a self sustaining growth cycle of vineyards for pharmaceutical uses and special grasses mowed by non mechanical means, parallels our team own evaluation of the Corsican asbestos site, encouraging an international experimental collaboration between the participants of the ECO-TEC initiative.

A basis was established for a concerted effort to transform a highly toxic site into a model site, from which experience we could share what was learned strategically of the ecological rehabilitation of degraded terrain. Another proposal for the site encourages retaining of a small portion of the degraded land as a record of its history of exploitation and land nutrient depleted by modern industrial exploitative methods.

The educational function of the distressed site is immediately applicable through the establishment of an ecological Museum, where new generations of students can find information about the cycle of tragic exploitation of natural resources and the subsequent re-vegetative strategies that may reverse these destructive trends.

A range of actions have been proposed to include: a) methodical stabilization of the land, b) safety devices installed to secure blocking random public access to highly contaminated areas, c) stopping local dumping into the mining pits, d) possible re-utilization of the large building complex, where sufficiently stable and structurally sound, e) creation of a symbolic sculpture, f) building greenhouses and cultivated terraces to match local climatic species, i.e., as vineyards, intensive flower gardening, or other re-growth to regenerate both the natural ground and the local economy.

A locally based organization, "Commission de suivi", has been established by residents to accomplish some of the ECO-TEC Forum's recommendations and to exert political pressure over a traditional apathetic bureaucracy. After recent asbestos problem in a building at the University of Paris/Jussieu was found, French President Chirac approved urgent funding for an roughly \$180 Million dollars. Surely, one might hope that although the population density of Corsica is less than central Paris it is no less valuable in the common effort to maintain functioning environment.

My final comment about our experience is that this Forum on Asbestos site rehabilitation and its preceding Fall '95 "TELEWORK" Forum (with the special participation by Richard Lowenberg from the Telluride Institute, Colorado), have shown the viability of international collaborations among individuals, working beyond strictly defined disciplines. Our challenge responded to a complex issue that has been transformed into a possible model of intervention, where ECO-TEC artists and architects have worked side by side with botanists, engineers, agronomists, geologists, politicians and those affected by an ecological crisis.

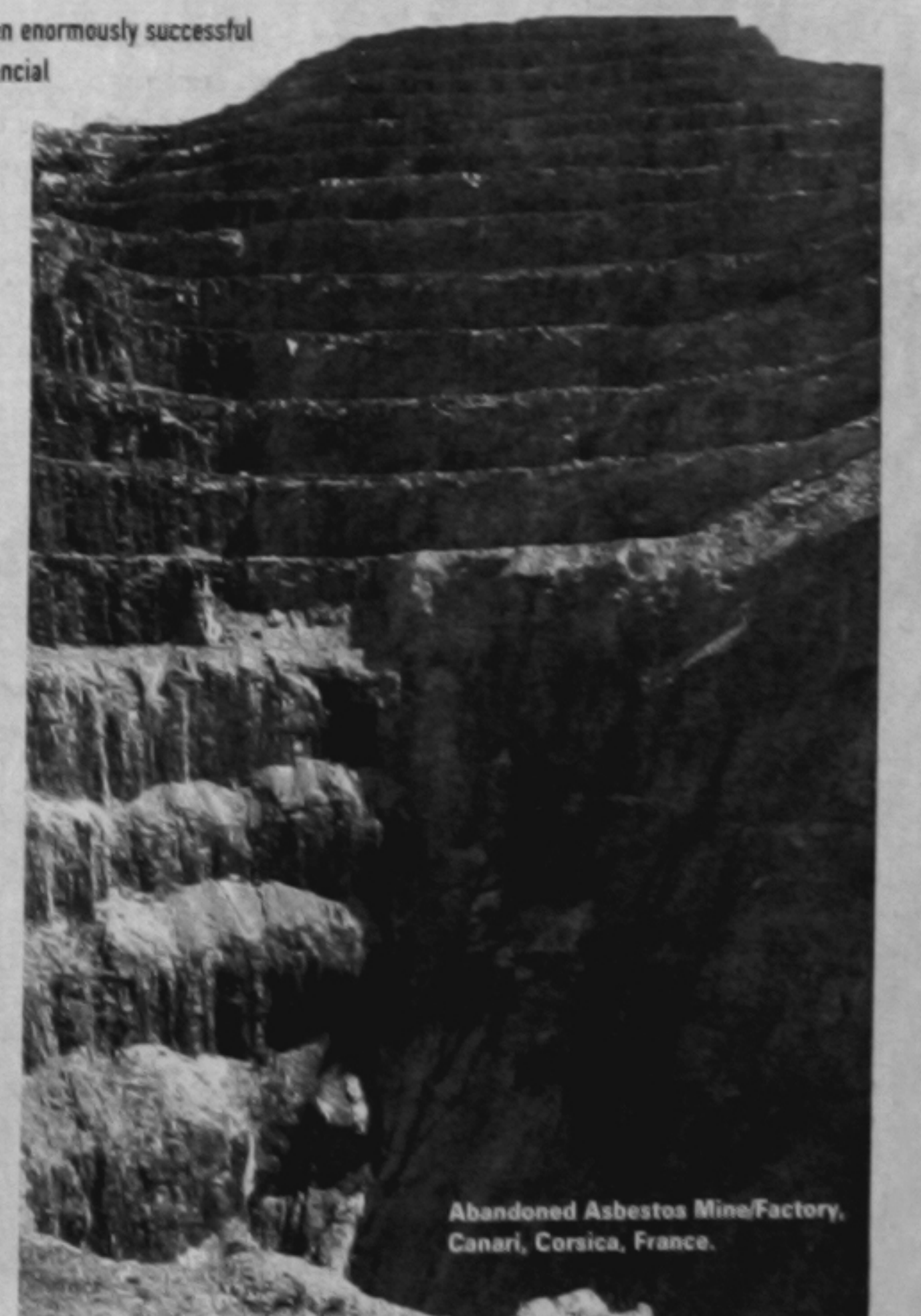
Storefront for Art & Architecture has been enormously successful despite its modest support and restrictive financial means in structuring and maintaining a delicate balance of diverse individuals working together overcoming cultural, linguistic, or political differences.

Participants:

Alan BAKER, botanist, U.K.; Paul CASALONGA, architect, France; Peter LANG, architect, USA; Niels LUTZEN, landscape architect, Denmark; Massimo MAFFEI, botanist, Italy; Thomas MEREDITH, geographer, Canada; Minerva MORENO, legal ecologist, Chile; Yves NACHER, architect, France; Michel MARRONCLE, mining engineer, France; Marco ORSI, agronomist, Italy; Shirin NESHAT, artist, USA; Yves PAQUETTE, geologist, France; Yves PARADIS, botanist, France; Kyong PARK, architect, USA; Alessandra SBERZE, agronomist, Italy.

Sponsored by a grant from the National Endowment of Arts, USA, the Prefecture De Corse, France, Communauté des Communes, France, The Municipalities of Morsiglia, Canari and Nonza, France.

—Amerigo Marras
Eco-Tec Project Director



Abandoned Asbestos Mine/Factory,
Canari, Corsica, France.

Credits

STOREFRONT FOR ART AND ARCHITECTURE AND THE LOWER MANHATTAN CULTURAL COUNCIL HAVE INITIATED THIS PROJECT IN COOPERATION WITH CITY COUNCIL MEMBER KATHRYN FREED, THE NY CITY DEPARTMENT OF PARKS, AND COMMUNITY BOARD # 2 TO FACILITATE THE REALIZATION OF THE PARK-TO-BE. WE ARE EXCEEDINGLY GRATEFUL FOR THE SUPPORT, COOPERATION AND INTEREST THIS RE-DEVELOPMENT HAS ENGENDERED.

Council Member Kathryn Freed

Storefront for Art & Architecture and the Lower Manhattan Cultural Council have been working with Council member Freed to make this project a beneficial and integral part of the community. Council member Freed has been an instrumental part of the ongoing renovation of our neighborhood parks. Realizing the importance of open space throughout her district's communities, she has worked diligently and secured funding for the renovation of the De Salvo Park, Sara Delano Roosevelt Park, First St. Park, Wading Pool for Little Flower Park and McKinley Park. Contingent upon community interest, she is most interested in supporting the refurbishment of Petrosino Park.

The Lower Manhattan Cultural Council

Founded in 1973, The Lower Manhattan Cultural Council is an innovative non-profit arts service organization which promotes, develops, and nurtures downtown cultural resources. As Manhattan's premiere arts council, The Lower Manhattan Cultural Council has steadfastly continued to build the downtown creative community of the future through a host of programs and services including, but not limited to, exhibitions and festivals of contemporary art; cultural maps and monthly newsletters about the 150 arts groups under its aegis; grant-giving programs for individual artists; information services; and educational programs for all ages.

Lower Manhattan is as much a state of mind as an actual geographic area. It is where the city of New York began, where fortunes are made in a single day; where immigrant populations first live and settle; where artists often receive their initial public exposure. It is where creativity and artistic excellence is appreciated by all people, be they in art, business, or any other field. The Lower Manhattan Cultural Council believes that the promotion of art that exemplifies excellence is infinitely beneficial to each of its constituencies.

StoreFront for Art and Architecture

StoreFront is a non-profit cultural space in New York. Since its founding in 1982, StoreFront has become an internationally recognized forum for theoretical and experimental works in art and architecture, a place for new ideas and positions. A self-appointed laboratory for art and architecture, its programs include exhibitions, publications, symposiums, design competitions and building projects.

Recently, StoreFront has worked with a variety of other disciplines in the areas of science, urban and cultural studies, social geography and many others, to create a more comprehensive agendas and practices. Facing multi-faceted issues in the contemporary environment, ecology, technology and culture, StoreFront has embarked on the creation of inter-disciplinary processes to form new strategies for the research, preservation and development of the built environment, in the interest of individual and public rights.

Jury

Adrian Benepe

is the Manhattan Borough Commissioner for the New York City Department of Parks and Recreation. He has served as Vice President for Issues and Public Affairs at the Municipal Art Society of New York City (1994-96) and as Director of the Annual Fund and Major Gifts at the New York Botanical Garden (1990-94). Mr. Benepe's work with the Parks Department has also included holding the offices of Director of Art and Antiques (1987-90), Director of Natural Resources and Horticulture (1986-87), Operations Coordinator (1985-86), Director of Public Information (1983-85), and Program Director for the Urban Park Rangers (1982-85).

Christopher M. Crowley, RLA, is a graduate from the University of Virginia School of Architecture, and currently the Manhattan Borough Supervisor of Landscape Architecture for the City of New York/ Parks & Recreation.

Rosalyn Deutsche

is an art historian and critic. Currently visiting professor at Harvard University's GSD she has also taught at M.I.T., the Cooper Union, Queens College, CUNY, and Rutgers University and has served as a tutor at the Whitney Independent Study Program.

Ms. Deutsche has written extensively and lectured internationally about contemporary art. She is the author of a series of interdisciplinary articles exploring the relationship between aesthetic practices—art, architecture, urban design—and urban social conditions such as gentrification, redevelopment, homelessness. She has also written on the repression of feminism and sexuality in post modern theory, and on critical urban studies, public space, and public art within the framework of the city, the public sphere, and democracy.

M. Paul Friedberg

Landscape architect, planner, educator, product designer and author. Friedberg has pioneered new forms in the design of urban playgrounds, plazas, malls and parks including the U.S. Pavilion at the World's Fair, Osaka, Japan, the Moscow Trade Center, City Hall Fountain, New York, and Pershing Park, Washington, D.C. Mr. Friedberg's current projects span the globe from Ir Amin, Tel Aviv, to Goa City, Yokohama, Japan to MacArthur Place, Santa Ana, California. He has collaborated with artists including Shah Aramajani, Scott Burton and Jackie Ferrara. Friedberg's work has earned awards from among others, the American Society of Landscape Architects, HUD, Progressive Architecture and The Municipal Art Society. In his teaching career, Paul Friedberg has been Professor at Columbia University, Pratt Institute, The New School for Social Research and Director and Founder of the Urban Landscape Program at City College of New York.

Mary Miss

An artist working in public places, her current projects are the Union Square Subway Station in New York City, and an Urban Wetland in Des Moines, Iowa.

Billie Tsien

An architect practicing in a partnership with Tod Williams.

Coosje van Bruggen

Is a curator and writer who has collaborated with Claes Oldenburg on performances and on twenty-five large-scale projects around the world. She has served as a member of the curatorial staff of the Stedelijk Museum in Amsterdam (1967-71), taught at the Academy of Fine Arts in Enschede (1971-76), and was a member of the selection committee for *Diamanta 7* in Kassel, Germany. She is the author of *Claes Oldenburg: Manus Museum/Regen Gun Wing* (Otislo, Rijksmuseum Kröller-Müller, Cologne; Museum Ludwig, 1979); *Claes Oldenburg: Not Ein Anderer Raum/Just Another Room* (Frankfurt: Museum für Moderne Kunst, 1991); *Brass Naaman* (New York: Rizzoli, 1990); and John Baldessari (New York: Rizzoli, 1991). She is also the curator of a limited-edition artist's book by Hanne Darboven titled *Urgal/Uhrzeit* (New York: The Monacelli Press, 1994).

Krzysztof Wodiczko

Director of the Center for Advanced Visual Studies at MIT, is known through out the world by more than 70 Public Projects (large outdoor slide projections on public architecture) realized between 1981-1993. Wodiczko has also developed several public intervention instruments such as *The Homeless Vehicle* (1988-89), *Polisat* (1991), *Alien Staff* (1992 to present), and *Mondpiaz* (1994 to present) which were operated in New York City, Barcelona, Paris, Stockholm, Helsinki, Warsaw, Amsterdam, Rotterdam. His work has been exhibited around the world. He has taught at MIT (since 1991), Ecole Nationale Supérieure des Beaux Arts, Paris (1991-95), California Institute of the Arts (1991 and 1988), Cooper Union (1989 and 1987). He has written on aspects of public art, in *Assembly* (no. 23, 1995), *October* (MIT, nos. 38, 47), *The Foundation, Discussions in Contemporary Culture* (no. 1), among others.

James Wines

is the President and Founder of SITE, an architecture and environmental arts organizations begun in 1970 for the purpose of exploring socially and environmentally responsive approaches to the design of buildings, interiors, public spaces, and commercial products. He is Distinguished Professor of Architecture at the New School for Social Research and a visiting professor in landscape architecture at the University of Pennsylvania. Mr. Wines has been awarded fellowships by the Pulitzer Foundation, Guggenheim Foundation, and The American Academy in Rome among others. His architectural works have been exhibited in more than 100 museums and galleries around the world, and he is the author of *Architecture as Art* (1980), *De-Architecture* (1987) as well as the upcoming book, *Age of Ecology*. His most recent building projects include Ross's Landing Park and Plaza in Chattanooga, the Avenue Number Five Public Space and Saudi Arabian Pavilion for the Seville World Expo, and a public park/commercial center in Toyama, Japan. Other recent projects include designs for the General Mills restaurant chain, a project for decommissioning a nuclear power station in North Wales, AQUATORIUM, a museum of water and civilization, a public space for Baltimore harbor, and a government center for the Medieval city of Le Puy-en-Velay in the south of France.

Michael Sorkin

is an architect, architectural critic, and a professor of urbanism and director of the Institute of Urbanism at the Academy of Fine Arts in Vienna. His current projects range from large models of utopian cities to individual "theoretical" buildings. His books include *Exquisite Corpse: Writing on Buildings*, *Variations on a Theme Park*, and *Local Code*.

Community Advisory Board

The Honorable Kathryn Freed, Chair

Parks Committee, Community Board #2, Anthony Dapolito, Chair

Elizabeth Diller	Lucio Patti
Kent Barwick	Dan Graham
Beatriz Coleman	Nam June Paik
Richard Haas	Richard Plunz

Watch for Petrosino Park on the World Wide Web: www.papress.com

Princeton Architectural Press is pleased to offer registered participants of the Petrosino Park Redevelopment Design Competition a six month free trial subscription to @Architecture e™, a new electronic journal and on-line information center dedicated to the timely presentation and discussion of the ideas and events in architecture today. An easy-to-use, icon-based program, @Architecture™ gives subscribers access to a wealth of material while promoting active participation in current debates on architecture, design, and urbanism. Now, through a special collaboration with the StoreFront for Art and Architecture, subscribers will have the opportunity to view on-line versions of StoreFront exhibitions, participate in on-line discussion groups on Petrosino Park and public space, as well as in other programs organized by StoreFront.

This is just part of @Architecture™. Subscribers can also read and download articles (including images and video); submit articles; "pin-up" projects; read on-line editions of magazines like Progressive Architecture and Deadlines; access an extensive on-line image bank; review back issues of architectural journals; participate in on-line competitions; read electronic versions of many Princeton Architectural Press titles; browse bookstore and publisher catalogs (and place orders from them); and have full Internet e-mail privileges. Additionally, Architecture On Line provides comprehensive listings, organized by date and by location, of exhibitions, lectures, and events of architectural interest taking place the world over.

Free subscriptions comes to all designers registered with the Petrosino Park Redevelopment Competition with no obligation. At the end of this trial period, you have the opportunity to renew for one year at a rate of \$20, a 33% discount off the list price. Full details and order forms will be available in the Competition Design Program.

Calendar

Early registration:
Competition materials sent for early registrations:
Late registration:
Competition materials sent for late registrations:
Entries due: Design submissions are due:
Notification of jury decisions sent to applicants:
• Exhibition of selected entries:

postmarked by 5/15/96
6/1/96
postmarked by 6/15/96
7/1/96
Tuesday, 9/3/96, 3PM.
(not a postmark deadline)
9/15/96
10/3-11/15/96
at StoreFront.

Applicants will be notified by letter immediately following the jury meeting, and will receive a copy of the jury's report explaining its reasons for selecting the winning design, ranking prize winners and honorable mentions. Storefront and LMCC are bound by the decisions of the jury.

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Open Space/Public Life

PETROSINO PARK REDEVELOPMENT DESIGN COMPETITION

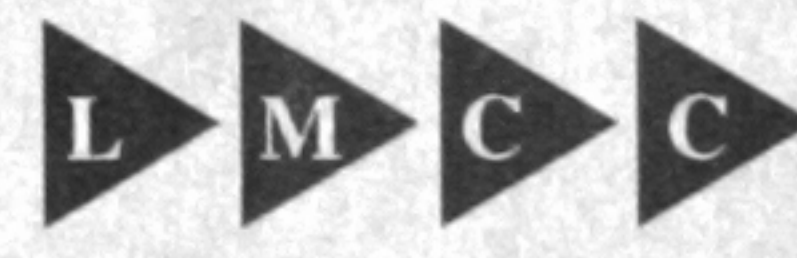


View facing west

STOREFRONT
ART AND ARCHITECTURE
87 Avenue Street, New York, NY 10012, U.S.A.



City of New York/Parks & Recreation
Rudolph W. Giuliani, Mayor
Henry J. Stern, Commissioner



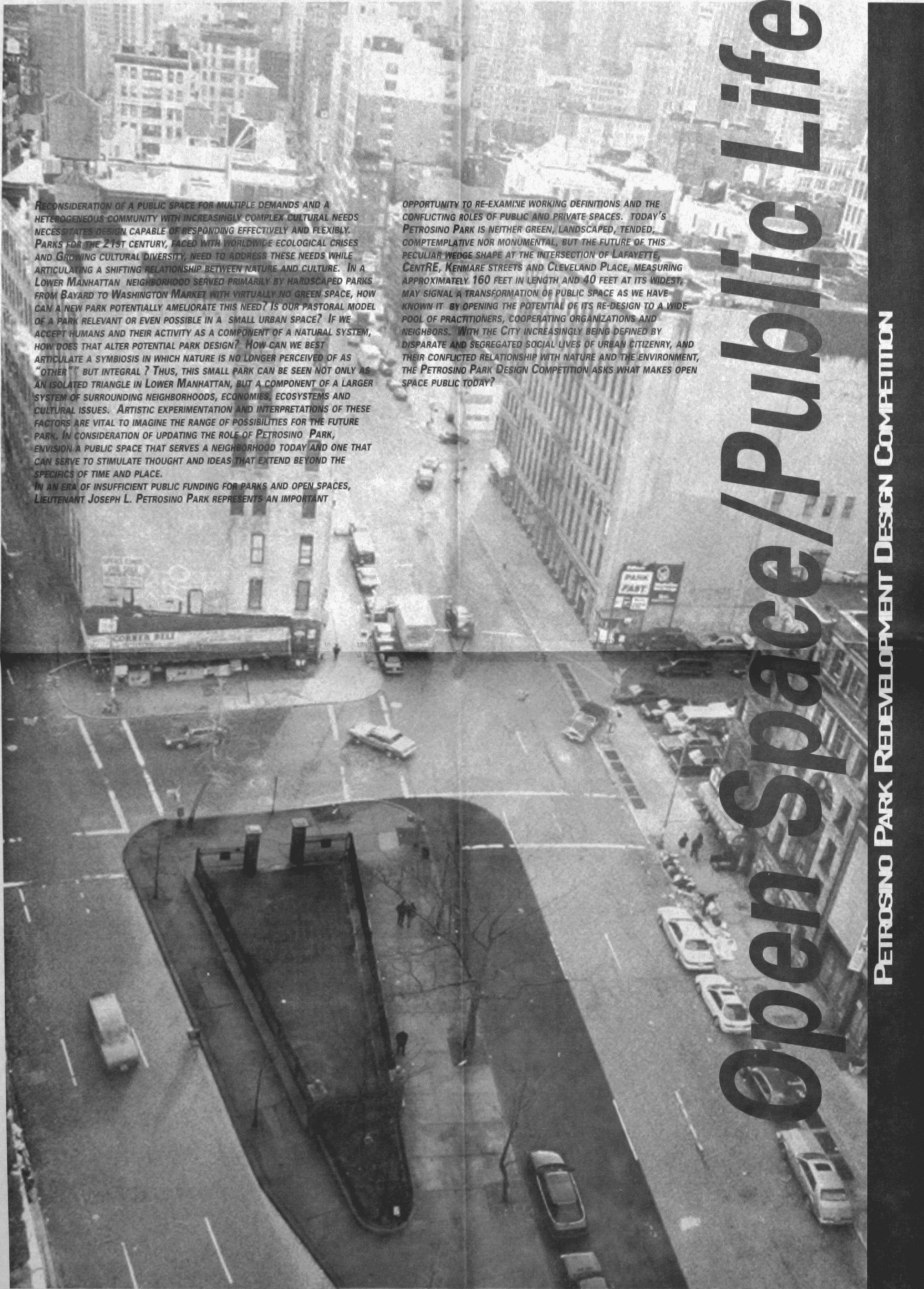
Lower Manhattan Cultural Council

STOREFRONT

ART AND ARCHITECTURE

Open Space/Public Life

PETROSINO PARK REDEVELOPMENT DESIGN COMPETITION



PETROSINO PARK REDEVELOPMENT DESIGN COMPETITION

RECONSIDERATION OF A PUBLIC SPACE FOR MULTIPLE DEMANDS AND A HETEROGENEOUS COMMUNITY WITH INCREASINGLY COMPLEX CULTURAL NEEDS NECESSITATES DESIGN CAPABLE OF RESPONDING EFFECTIVELY AND FLEXIBLY. PARKS FOR THE 21ST CENTURY, FACED WITH WORLDWIDE ECOLOGICAL CRISES AND GROWING CULTURAL DIVERSITY, NEED TO ADDRESS THESE NEEDS WHILE ARTICULATING A SHIFTING RELATIONSHIP BETWEEN NATURE AND CULTURE. IN A LOWER MANHATTAN NEIGHBORHOOD SERVED PRIMARILY BY HANDSCAPED PARKS FROM BAYARD TO WASHINGTON MARKET WITH VIRTUALLY NO GREEN SPACE, HOW CAN A NEW PARK POTENTIALLY AMELIORATE THIS NEED? IS OUR PASTORAL MODEL OF A PARK RELEVANT OR EVEN POSSIBLE IN A SMALL URBAN SPACE? IF WE ACCEPT HUMANS AND THEIR ACTIVITY AS A COMPONENT OF A NATURAL SYSTEM, HOW DOES THAT ALTER POTENTIAL PARK DESIGN? HOW CAN WE BEST ARTICULATE A SYMBIOSIS IN WHICH NATURE IS NO LONGER PERCEIVED OF AS "OTHER" BUT INTEGRAL? THUS, THIS SMALL PARK CAN BE SEEN NOT ONLY AS AN ISOLATED TRIANGLE IN LOWER MANHATTAN, BUT A COMPONENT OF A LARGER SYSTEM OF SURROUNDING NEIGHBORHOODS, ECONOMIES, ECOSYSTEMS AND CULTURAL ISSUES. ARTISTIC EXPERIMENTATION AND INTERPRETATIONS OF THESE FACTORS ARE VITAL TO IMAGINE THE RANGE OF POSSIBILITIES FOR THE FUTURE PARK. IN CONSIDERATION OF UPDATING THE ROLE OF PETROSINO PARK, ENVISION A PUBLIC SPACE THAT SERVES A NEIGHBORHOOD TODAY AND ONE THAT CAN SERVE TO STIMULATE THOUGHT AND IDEAS THAT EXTEND BEYOND THE SPECIFICS OF TIME AND PLACE. IN AN ERA OF INSUFFICIENT PUBLIC FUNDING FOR PARKS AND OPEN SPACES, LIEUTENANT JOSEPH L. PETROSINO PARK REPRESENTS AN IMPORTANT

OPPORTUNITY TO RE-EXAMINE WORKING DEFINITIONS AND THE CONFLICTING ROLES OF PUBLIC AND PRIVATE SPACES. TODAY'S PETROSINO PARK IS NEITHER GREEN, LANDSCAPED, TENDED, COMTEMPLATIVE NOR MONUMENTAL, BUT THE FUTURE OF THIS PECULIAR WEDGE SHAPE AT THE INTERSECTION OF LAFAYETTE, CENTRE, KENMARE STREETS AND CLEVELAND PLACE, MEASURING APPROXIMATELY 160 FEET IN LENGTH AND 40 FEET AT ITS WIDEST, MAY SIGNAL A TRANSFORMATION OF PUBLIC SPACE AS WE HAVE KNOWN IT. BY OPENING THE POTENTIAL OF ITS RE-DESIGN TO A WIDE POOL OF PRACTITIONERS, COOPERATING ORGANIZATIONS AND NEIGHBORS, WITH THE CITY INCREASINGLY BEING DEFINED BY DISPARATE AND SEGREGATED SOCIAL LIVES OF URBAN CITIZENRY, AND THEIR CONFLICTED RELATIONSHIP WITH NATURE AND THE ENVIRONMENT, THE PETROSINO PARK DESIGN COMPETITION ASKS WHAT MAKES OPEN SPACE PUBLIC TODAY?

Open Space/Public Life

Registration Form

Organization		
Principle Contact		
Official Entry Name		
Street		
City	State/Province	
Zip Code/Postal Code	Country	
Phone	Fax	
Early Registration	\$40: Regular	\$20: Students
Late Registration	\$50: Regular	\$30: Students
Please make checks payable to "StoreFront for Art and Architecture: Petrosino Project." All foreign checks should be bank draft checks made payable to the above.		
Mail to: Petrosino Park Redevelopment 341 Lafayette Street / #757 New York, NY 10012. USA.		

Jury

Adrian Benepe
Christopher M. Crowley
Rosalyn Deutsche
M. Paul Friedberg
Mary Miss

Michael Sorkin
Billie Tsien
Coosje van Bruggen
James Wines
Krzysztof Wodiczko

Prizes

First: \$5,000
Second: \$2,500
Third: \$1,000
Honorable Mention (2)

Exhibition

October 3—November 16, 1996.
Prize winning designs, honorable mentions and additional selected designs will be exhibited at StoreFront for Art and Architecture, 97 Kenmare Street, New York, NY.

Eligibility

Open

Restrictions

- Entrants need not be certified by or associated with any professional organization. (see "Realization" below)
- No associates, employees or direct family of the sponsor, jurors or professional advisers are eligible to compete.
- Applicants must complete a copy of the official registration form.
- One design entry per registration.

Registration

EARLY REGISTRATION: (postmarked by May 15, 1996)
\$40 General
\$25 Full-time students (proof of matriculation status required/ valid student I.D. required)
Competition Design Program Mailed: June 1, 1996
LATE REGISTRATION: (postmarked by June 15, 1996)
\$50 General
\$30 Full-time students (proof of matriculation status required)
(a copy of valid student I.D. required)
Competition Design Program Mailed: July 1, 1996
To receive ADDITIONAL REGISTRATION FORMS, please contact Storefront for Art & Architecture.

Special on-line offer

On-line information will be available to all registrants on @Architecture, sponsored by Princeton Architectural Press (see page 4 for more details).

Deadline for Design Submission

Tuesday, September 3, 1996 by 5:00 PM.
This is not a postmark deadline. Submissions must be received by this date and time.

Design Submission Requirements

- Each registration may submit one presentation board up to 20" x 30" (51 cm x 76 cm)
- One model (optional)
13" x 20" x 10" H (33 cm x 51 cm x 25 cm height)
- no slides, no video

Realization

The review of submissions to the design competition includes officials of City of New York / Parks & Recreation, and representatives of Community Board #2. The selected designs are presented to the Parks Department for consideration, with the understanding that the City and the Department of Parks are by no means bound to the decision of the jury. The Parks Department has indicated at such time as capital funds are available to rebuild Petrosino Park, the selected proposals will be considered in light of building codes, ADA (Americans with Disabilities Act), local safety and security concerns, maintenance feasibility and costs. In connection with this competition, Storefront for Art & Architecture, The Lower Manhattan Cultural Council, their boards of directors and staff, the NYC Department of Parks and Recreation, Community Board #2 and the City of New York do not offer any compensation for the designer beyond the competition, exhibition and awards. In such event, should Parks decide to contract for design services to implement the plan, city rules require that any selected design team be led by a licensed professional.

Estimated Construction Budget

Based on park constructions of a similar size, participants should consider a construction budget of \$200,000 to \$700,000 as a target figure when designing their proposal.

Sponsoring Organizations

Lower Manhattan Cultural Council and StoreFront for Art and Architecture in cooperation with the City of New York/Parks & Recreation.



City of New York/Parks & Recreation
Rudolph W. Giuliani, Mayor
Henry J. Stern, Commissioner



Lower Manhattan Cultural Council



Funding for this project has generously been provided from the Joyce Mertz-Gillmore Foundation, Joe & Emily Lowe Foundation, National Endowment for the Arts, New York State Council on the Arts, Reed Foundation, and The Andy Warhol Foundation for Visual Arts.

History and Background

In 1811 when the "grid plan" of Manhattan was imposed, the streets south of 14th Street already existed in a hodge-podge configuration that followed Indian trails, skirted natural phenomena and incorporated the vagaries of private owners and their building lots. Some of these irregularities persist, giving rise to the odd triangular shape of Petrosino Park.

Toward the end of the 19th century, a series of factors further defined the area around Petrosino Park, notably tremendous waves of immigrants to the City in general and to lower Manhattan in particular. From the late 19th century to the early 20th century, park development was seen as a tonic for the stresses and hardships brought on by this rapid growth. Open spaces, which previously had occupied tracts at the edges of the metropolis, were set aside as Arcadian retreats, where an artificially re-created pastoral landscape derived from the image of the estates of English aristocracy utilized nature as a foil to the harsh conditions of city life.

From roughly 1910-1935, New York City park development followed a different program in response to the urban congestion and sanitary conditions of the City. Locating small open areas in the neighborhoods where workers lived, Petrosino Park today is a remnant of this later municipal park movement, which largely abandoned the pastoral illusions to provide access to recreational spaces in the City's immigrant neighborhoods. Favoring symmetry and supervision, these areas regulated activity with play equipment and clearly designated functions instead of encouraging unstructured leisure. Subsequent efforts by the Works Progress Administration and legendary and controversial Parks Commissioner Robert Moses followed from 1930-1965. Eschewing parks as agents of social change, urban policy directed parks to fulfill recreational desires, conforming to a commercial structure of supplying demand. These parks were created as non-site specific—generally useful, but often unresponsive to the needs of their neighborhoods. This era was characterized by the widespread use of blacktop, cyclone fencing, basketball hoops and costly maintenance and security. A subsequent parks movement began around 1965 under New York City mayor John Lindsay. Resuming their social function, Lindsay's administration whored in what became known as the "open-space movement". Parks that had been perceived by the previous administration as designs for specific recreational purposes, now were seen as designs to encourage a variety of experiences and activities. Among the open Space Movement's innovations were the City's vest-pocket parks, including the successful Poley Park at 53rd and Fifth. Designed by Zoun and Breen in 1967 as a gift to the City from Samuel Poley, then chairman of CBS, this tiny space manages to create a respite from midtown congestion, and offers an adaptable site for individuals or groups with a minimum of imposed design programs.



Today's cities are no longer a singularly-definable entity where a universal function of an urban park is applicable. Instead, the city is made up of smaller events and aggregated neighborhoods, each with its own focus and concerns, yet invariably a result of shaping influences beyond its boundaries. And if expansive public spaces or monumentalized squares are no longer affordable or desirable, then what could a new public space capable of serving and representing contemporary urban culture look like? How can you define the needs of the users if its occupants represent so many viewpoints and interests? How can a small open space like Petrosino Park face different ethnic and cultural histories, and, at the same time, forge a new direction for public spaces that can articulate the specific identity of its communities rather than postulate a generic solution?

Exemplifying this urban complexity, Petrosino Park is at a unique crossroads of neighborhoods in transition. To the west lies Soho, which contains some of the most fashionable and expensive real estate in the City, and to the South is the bustling economic hub of Chinatown, both expanding rapidly. To the East is a small and tenacious section of Little Italy, and beyond that, the Lower Eastside, a neighborhood that has historically housed first-generation immigrants to the City, making the park a geographic center where all these communities meet.

As a project with the combined goals of public service, design innovation and a critical re-appraisal of the roles we want our parks to serve, the Petrosino Park Redevelopment is the antithesis of reductive commercial urban re-developments, such as the transformation of our late-industrial waterfronts into shopping malls or urban empowerment projects directed from afar. This as of yet rather undistinguished space can embody the elastic power of small designs in a big way. In a neighborhood whose contextual presence of tool suppliers and printing houses, is now accompanied by growing numbers of architecture and design firms, video, digital and analogue-based design and entertainment studios, small shops and restaurants the community represents one of many small towns that makes this City vibrant and diverse. Although no more than a traffic island today, Petrosino Park thus possesses the potential to be an anchor to the identity of this complex, intimate, small-scale community by its central location and responsive re-design. Could Petrosino Park become a "town center" for a village in a big city?

